

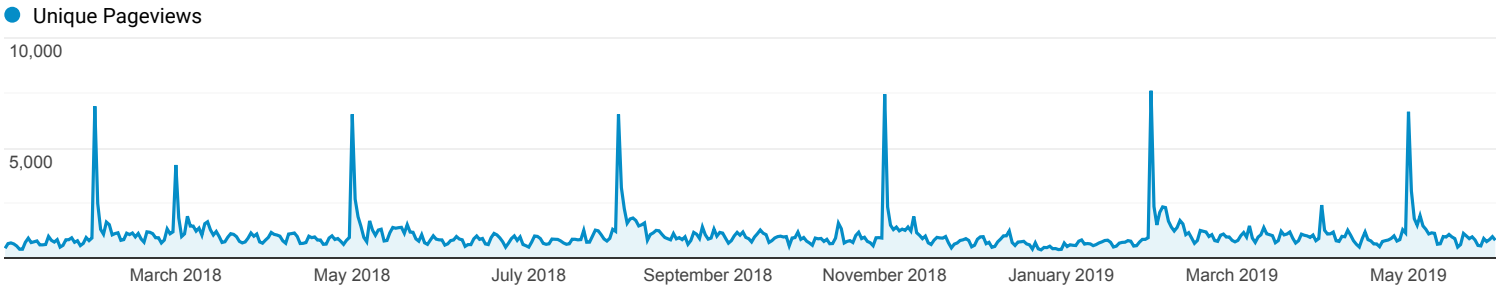
Unique Pageviews Report

 All Users
100.00% Unique Pageviews

Global readership statistics (first page only)

Jan 1, 2018 - May 31, 2019

Report Tab



| Continent | Country | Unique Pageviews | Pageviews | Sessions | % New Sessions | Users |
|-------------|----------------|--|--|--|--|--|
| | | 541,120 % of Total: 100.00% (541,120) | 657,603 % of Total: 100.00% (657,603) | 296,254 % of Total: 100.00% (296,254) | 65.40% Avg for View: 65.32% (0.12%) | 195,203 % of Total: 100.00% (195,203) |
| 1. Oceania | Australia | 304,544 (56.28%) | 366,372 (55.71%) | 150,438 (50.78%) | 54.57% | 82,772 (42.23%) |
| 2. Americas | United States | 69,717 (12.88%) | 83,007 (12.62%) | 43,356 (14.63%) | 80.37% | 35,316 (18.02%) |
| 3. Asia | Philippines | 43,488 (8.04%) | 57,160 (8.69%) | 28,113 (9.49%) | 79.22% | 22,473 (11.47%) |
| 4. Asia | India | 22,141 (4.09%) | 29,961 (4.56%) | 13,342 (4.50%) | 76.82% | 10,281 (5.25%) |
| 5. Europe | United Kingdom | 18,496 (3.42%) | 21,953 (3.34%) | 10,722 (3.62%) | 72.10% | 7,874 (4.02%) |
| 6. Oceania | New Zealand | 13,548 (2.50%) | 16,519 (2.51%) | 6,662 (2.25%) | 62.43% | 4,212 (2.15%) |
| 7. Americas | Canada | 8,791 (1.62%) | 10,315 (1.57%) | 5,074 (1.71%) | 80.92% | 4,149 (2.12%) |
| 8. Asia | Singapore | 4,289 (0.79%) | 5,148 (0.78%) | 2,385 (0.81%) | 60.46% | 1,479 (0.75%) |
| 9. Europe | Germany | 3,395 (0.63%) | 4,033 (0.61%) | 2,128 (0.72%) | 76.17% | 1,662 (0.85%) |
| 10. Asia | Indonesia | 3,337 (0.62%) | 3,905 (0.59%) | 2,402 (0.81%) | 69.44% | 1,687 (0.86%) |
| 11. Europe | France | 2,533 (0.47%) | 3,004 (0.46%) | 1,658 (0.56%) | 78.11% | 1,334 (0.68%) |
| 12. Europe | Spain | 2,456 (0.45%) | 3,012 (0.46%) | 1,357 (0.46%) | 70.38% | 984 (0.50%) |
| 13. Asia | South Korea | 2,383 (0.44%) | 2,909 (0.44%) | 1,495 (0.50%) | 77.39% | 1,165 (0.59%) |
| 14. Asia | Japan | 2,103 (0.39%) | 2,490 (0.38%) | 1,312 (0.44%) | 70.58% | 963 (0.49%) |
| 15. Europe | Netherlands | 1,671 (0.31%) | 1,896 (0.29%) | 997 (0.34%) | 72.52% | 734 (0.37%) |
| 16. Europe | Ireland | 1,619 (0.30%) | 1,929 (0.29%) | 909 (0.31%) | 74.04% | 680 (0.35%) |
| 17. Asia | China | 1,602 (0.30%) | 1,880 (0.29%) | 1,116 (0.38%) | 83.24% | 956 (0.49%) |
| 18. Europe | Italy | 1,537 (0.28%) | 1,832 (0.28%) | 944 (0.32%) | 75.85% | 739 (0.38%) |
| 19. Europe | Greece | 1,376 (0.25%) | 1,754 (0.27%) | 753 (0.25%) | 63.35% | 486 (0.25%) |
| 20. Asia | Pakistan | 1,312 (0.24%) | 1,723 (0.26%) | 1,046 (0.35%) | 87.67% | 917 (0.47%) |
| 21. Asia | Malaysia | 1,283 | 1,505 | 1,026 | 75.44% | 801 |

An small excerpt of our submissions data with Western Sydney post codes noted.
This demonstrates that we attract writing from all across NSW.

| | | | |
|------|------|------------------------------|---|
| 2067 | 2067 | 2018-02-02T18:23:43.0600000Z | Poetry Submissions to Cordite 86: NO THEME VII |
| 2067 | | 2018-12-31T20:18:37.5970000Z | Poetry Submissions to Cordite 90: MONSTER |
| 2068 | 2068 | 2018-09-08T23:22:00.2970000Z | Poetry Submissions to Cordite 89: DOMESTIC |
| 2072 | 2072 | 2018-10-07T19:19:46.6630000Z | Poetry Submissions to Cordite 89: DOMESTIC |
| 2073 | 2073 | 2018-05-30T07:49:59.8800000Z | Poetry Submissions to Cordite 88: TRANSQUEER |
| 2073 | | 2018-11-05T00:48:03.0670000Z | Poetry Submissions to Cordite 89: DOMESTIC |
| 2073 | | 2019-02-08T05:28:45.9770000Z | Poetry Submissions to Cordite 90: MONSTER |
| 2077 | 2077 | 2018-10-17T01:43:59.6070000Z | Poetry Submissions to Cordite 89: DOMESTIC |
| 2077 | | 2018-11-10T16:23:28.2970000Z | Poetry Submissions to Cordite 89: DOMESTIC |
| 2088 | 2088 | 2018-03-07T22:42:48.3570000Z | Poetry Submissions to Cordite 86: NO THEME VII |
| 2088 | | 2018-08-23T18:33:17.3570000Z | Poetry Submissions to Cordite 89: DOMESTIC |
| 2089 | 2089 | 2019-02-07T18:24:13.2370000Z | Poetry Submissions to Cordite 90: MONSTER |
| 2090 | 2090 | 2018-05-05T19:56:59.6070000Z | Poetry Submissions to Cordite 87: DIFFICULT |
| 2093 | 2093 | 2018-05-17T21:04:07.1600000Z | Poetry Submissions to Cordite 87: DIFFICULT |
| 2093 | | 2018-08-19T21:28:27.0730000Z | Poetry Submissions to Cordite 89: DOMESTIC |
| 2093 | | 2018-11-10T19:10:13.7200000Z | Poetry Submissions to Cordite 89: DOMESTIC |
| 2093 | | 2019-02-09T00:18:47.5800000Z | Poetry Submissions to Cordite 90: MONSTER |
| 2096 | 2096 | 2018-01-28T00:15:29.6700000Z | Poetry Submissions to Cordite 86: NO THEME VII |
| 2097 | 2097 | 2018-02-12T02:54:53.2170000Z | Poetry Submissions to Cordite 86: NO THEME VII |
| 2097 | | 2018-07-11T23:53:12.5570000Z | Poetry Submissions to Cordite 88: TRANSQUEER |
| 2097 | | 2018-07-17T23:41:23.1870000Z | Poetry Submissions to Cordite 88: TRANSQUEER |
| 2097 | | 2018-11-07T18:42:26.3200000Z | Poetry Submissions to Cordite 89: DOMESTIC |
| 2097 | | 2019-01-29T03:51:48.5870000Z | Poetry Submissions to Cordite 90: MONSTER |
| 2106 | 2106 | 2018-01-31T20:11:13.8070000Z | Poetry Submissions to Cordite 86: NO THEME VII |
| 2106 | | 2018-04-21T20:29:57.5900000Z | Poetry Submissions to Cordite 87: DIFFICULT |
| 2107 | 2107 | 2018-05-08T03:30:28.1830000Z | Poetry Submissions to Cordite 87: DIFFICULT |
| 2107 | | 2018-11-10T19:25:34.1470000Z | Poetry Submissions to Cordite 89: DOMESTIC |
| 2107 | | 2019-02-08T15:29:15.1200000Z | Poetry Submissions to Cordite 90: MONSTER |
| 2107 | | 2019-02-20T19:20:17.0870000Z | Poetry Submissions to Cordite 91: NO THEME VIII |
| 2108 | 2108 | 2018-05-19T18:20:58.0470000Z | Poetry Submissions to Cordite 87: DIFFICULT |
| 2110 | 2110 | 2018-03-10T15:59:06.3470000Z | Poetry Submissions to Cordite 86: NO THEME VII |
| 2111 | 2111 | 2018-05-20T02:58:42.4170000Z | Poetry Submissions to Cordite 87: DIFFICULT |
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| 2118 | | 2018-03-08T18:26:01.5700000Z | Poetry Submissions to Cordite 86: NO THEME VII |
| 2119 | 2119 | 2018-02-27T16:04:49.3430000Z | Poetry Submissions to Cordite 86: NO THEME VII |
| 2119 | | 2018-03-11T05:43:49.5100000Z | Poetry Submissions to Cordite 86: NO THEME VII |
| 2119 | | 2018-10-27T22:54:56.8770000Z | Poetry Submissions to Cordite 89: DOMESTIC |
| 2119 | | 2019-01-03T16:43:36.8170000Z | Poetry Submissions to Cordite 90: MONSTER |
| 2120 | 2120 | 2018-11-11T04:10:49.1730000Z | Poetry Submissions to Cordite 89: DOMESTIC |
| 2122 | 2122 | 2018-03-07T05:52:18.9670000Z | Poetry Submissions to Cordite 86: NO THEME VII |
| 2122 | | 2018-06-24T02:37:34.9230000Z | Poetry Submissions to Cordite 88: TRANSQUEER |
| 2122 | | 2018-11-10T05:39:32.3800000Z | Poetry Submissions to Cordite 89: DOMESTIC |
| 2130 | 2130 | 2018-02-04T22:33:52.4530000Z | Poetry Submissions to Cordite 86: NO THEME VII |
| 2130 | | 2018-03-11T07:25:31.6500000Z | Poetry Submissions to Cordite 86: NO THEME VII |
| 2130 | | 2018-08-02T21:11:02.7500000Z | Poetry Submissions to Cordite 88: TRANSQUEER |
| 2130 | | 2018-08-24T21:30:32.5730000Z | Poetry Submissions to Cordite 89: DOMESTIC |
| 2130 | | 2019-01-20T19:21:40.8030000Z | Poetry Submissions to Cordite 90: MONSTER |
| 2131 | 2131 | 2018-02-19T23:38:10.1800000Z | Poetry Submissions to Cordite 86: NO THEME VII |
| 2131 | | 2018-03-15T01:38:39.3000000Z | Poetry Submissions to Cordite 87: DIFFICULT |
| 2131 | | 2018-04-29T21:13:26.2870000Z | Poetry Submissions to Cordite 87: DIFFICULT |
| 2131 | | 2018-05-01T07:51:14.3770000Z | Poetry Submissions to Cordite 87: DIFFICULT |
| 2131 | | 2018-05-18T02:09:33.0900000Z | Poetry Submissions to Cordite 87: DIFFICULT |
| 2131 | | 2018-09-27T23:36:12.9430000Z | Poetry Submissions to Cordite 89: DOMESTIC |
| 2131 | | 2018-10-25T06:36:47.9330000Z | Poetry Submissions to Cordite 89: DOMESTIC |
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| 2131 | | 2019-01-20T21:09:03.6430000Z | Poetry Submissions to Cordite 90: MONSTER |
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| 2132 | | 2018-03-07T04:53:34.4370000Z | Poetry Submissions to Cordite 86: NO THEME VII |



Monash Asia Institute
Faculty of Arts

23rd November, 2018

To whom it may concern

I am writing to express my fulsome support for the work of *Cordite Poetry Review* and Cordite Books.

The work in the journal and the print collections are essential to any serious Australian poet and a vital resource for both the newly curious and to the deeply committed reader of Australian poetry. They are national and internationally recognised icons of Australian poetry publishing, and I emphatically recommend them, both for the quality of their work and their larger vision for creative production.

From August 2015 to October 2016, in my capacity as Deputy Director of the Monash Asia Institute, and engaging in my own literary research and interests, I collaborated with Cordite Publishing Inc. to produce a special issue of the online journal. This issue features 25 Dalit and tribal Indian writers, 25 Indigenous Australian writers and no fewer than 40 translators from India and Australia. The result was a multi-lingual project designed to spotlight not only the art of translation, but to cross-pollinate the rich literary heritages of both countries with a greater understanding of cultural diversity and artistic practice.

In Kent MacCarter, and in Cordite Publishing Inc., I found a kindred spirit and site, to produce this work of linguistic and creative diversity, which is essential for the long-term sustainability of global Indigenous expression and world literatures in translation. The experience of putting this work together was one of joy and discovery, as Cordite was whole-heartedly committed to promoting significant work which is not yet that well-known in global publishing regimes. Moreover, no problem was insurmountable for them, starting from the painstaking task of text selection to the peskiness of fonts that refused to transfer.

Cordite has made clear its interest in collaborating with writers from India on an ongoing basis. Kent represents the new breed of enlightened Australian publishers who see value in situating Australian literature within the broader Asian context, both in its regional and diasporic manifestations. He is undertaking this task seriously, intelligently and strategically. I have put Kent in touch with several Indian stake-holders with whom he has been having conversations about transnational collaborations and is looking to deepen Australia-India ties. In the years to come, Cordite will have an important role to play in the Australia-India literary-cultural space: the work it has done so far is only a start to that endeavour.

Sincerely,

Dr. Mridula Nath Chakraborty
Deputy Director
Monash Asia Institute

20 June 2018



To Whom it May Concern

I am writing to offer my enthusiastic support for Cordite Books and *Cordite Poetry Review*.

Cordite Poetry Review has established itself as Australia's premier online journal of poetry, with wide national and international readership and a track record of publishing a diverse collection of excellent poets, writing in a wide variety of poetic forms and styles.

Cordite's special issues have brought a wide range of editors into the *Cordite* fold, encouraging significant dialogues between poets and editors (and providing important opportunities for poets to become editors) in a way which no other journal in this country has done.

Kent MacCarter's editorial contribution to the journal has been wide-ranging and deeply thoughtful. He has made a virtue of the great variety within the Australian poetry scene by publishing so many fine poets and by contextualising and commenting on their important work with an excellent range of reviews, articles, interviews and the like.

More recently, Cordite has launched its Cordite Books imprint, which has already seen a range of significant titles published. I know that there are a range of other exciting titles planned and, at a time when Australian poetry publishing has suffered though funding cuts and when poetry publishing in this country needs new ideas and real entrepreneurship, I believe that Cordite's new publishing initiative deserves every possible support.

Sincerely

Professor Paul Hetherington
University of Canberra

Professor Paul Hetherington
Head, International Poetry Studies Institute
Co-editor, *Axon: Creative Explorations*
Faculty of Arts and Design
T 61 2 6201 2996
F 61 2 6201 2649
E paul.hetherington@canberra.edu.au

www.canberra.edu.au

Postal Address:
University of Canberra ACT 2601 Australia
Location:
University Drive Bruce ACT

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LETTER IN SUPPORT OF CORDITE BOOKS

**DR TOBY DAVIDSON, SENIOR LECTURER AND AUSTRALIAN LITERATURE PROGRAM
DIRECTOR, DEPT OF ENGLISH, MACQUARIE UNIVERSITY**

8 November 2018

Earlier this year, I set a Cordite Books title, Mez Breeze's *Attn: Solitude*, on my English unit ENGL308 Australian Fiction in the Digital Age. This text is groundbreaking in Australian poetry for its fusion of computer code-influenced language and autobiographical microfiction. Domestic and international students expressed equal amazement at the daring, textually-radical nature of her own form of poetry, the 'mezangelle'. Now that coding is being taught on the National Syllabus, students (many of them future teachers) realised that Mez Breeze's work might not be so radical for long, and might in fact herald a new form of Australian literature, digitally augmented microfiction. This is just one example from Cordite Books' important and innovative publications list.

For decades, *Cordite Poetry Review* has been the premier online journal of Australian poetry, particularly so with regard to the review and publication of Australian poetry. Since 2015, its offshoot Cordite Books has provided an important intervention into the notoriously-temporary Australian poetry publishing landscape which continues to see off publishers at a steady rate, the most recent being the multi-award winning Five Islands Publishing at the University of Melbourne. Cordite Books is remarkable for its appointment of an Indigenous Engagement Editor (Laniyuk Garcon-Mills), which no other Australian poetry publisher has done, so far as I'm aware as a scholar of contemporary Australian poetry. While less innovative, Cordite Books' Board and Advisory Board are just as impressive, a who's-who of highly distinguished poets, scholars and scholar-poets from prestigious universities in Australia and overseas.

I'm convinced that Cordite Books have the requisite momentum, direction and governance structures to assume a vital role in Australian publishing. Their 'stable' of poets is diverse and intersectional, notably in its publication of major voices of contemporary Indigenous poetry in Tony Birch, Jeanine Leane and Natalie Harkin. Their association with the established networks and readership of *Cordite Poetry Review* gives them an advantage shared by no other Australian poetry publisher, making them especially likely to succeed in the dissemination, reception and review of future titles. Cordite Books is a unique publisher being run with sound professionalism, collaboration and oversight. I have no hesitation in supporting it and I'm happy to be emailed to discuss this further.

Yours sincerely,

Dr Toby Davidson
toby.davidson@mq.edu.au

SUPPORT LETTER

May 13, 2018



This letter is written on behalf of Sweatshop: Western Sydney Literacy Movement in support of Cordite Publishing Inc.'s funding application, which is committed to increasing opportunities for Western Sydney writers from culturally and linguistically diverse backgrounds.

Sweatshop is based at the Western Sydney University Writing and Society Research Centre. Since 2006 our goal has been to empower Western Sydney and broader Australian communities through literacy and creative writing programs that are facilitated by writers and arts practitioners from CaLD backgrounds. Over the past decade, Sweatshop has mentored an ongoing ensemble of emerging and established writers from Western Sydney who have come to be known as the 'Sweatshop Writers'. Sweatshop has also facilitated writing workshops and residencies in schools and universities, produced anthologies, novels, podcasts and short films which showcase the work of our writers, and has presented book launches, readings and performances at a number of writers' festivals across Australia. You can find out more about the Sweatshop Writers, as well as read some of our publications, watch our videos and listen to our podcasts by visiting the Sweatshop website: www.sweatshop.ws

In early 2017, Sweatshop Writer, Omar Sakr, published his collection of poetry, titled *These Wild Houses* with Cordite Publishing Inc. The collection has since been received with critical acclaim and is already into its second print-run. This has been a particularly exciting development for Sweatshop and Cordite, because Omar grew up in the Western Sydney suburb of Liverpool and is of Arab Muslim background – a region and a cultural identity that often receive limited and negative representation in Australian media, film and literature. Following on from the success of Omar's collection, Cordite has made a commitment to continue to collaborate with Sweatshop's Western Sydney writers of CaLD backgrounds. This funding will enable Cordite and Sweatshop to work with two poets from the ensemble of Sweatshop Writers. The selected poets will be mentored by Cordite Managing Editor, Kent MacCarter and myself to develop their poetry manuscripts for publication with Cordite throughout 2018 and 2019.

Sweatshop: Western Sydney Literacy Movement is proud to offer its full support to Cordite Publishing Inc. and this application.

Dr Michael Mohammed Ahmad, Director



7 November 2018

To whom it may concern,

I am writing in support of Cordite Books. Cordite Books is a highly significant publisher of Australian poetry. Due to the energy of its publisher, Cordite Books is nationally renowned and has a growing international profile. It is a leading supporter of contemporary Aboriginal poetry, publishing the first collections of three writers, including the nationally renowned writer Tony Birch. One of these collections, Natalie Harkin's *Dirty Words*, has been the subject of an international journal article and chapter, and is taught in Deakin University's Australian Literature unit as well as in units in other universities. Both Harkin and Birch have been keynote speakers at major national and international conferences following these publications. Cordite Books has an impressive record of winning prizes, including John Hawke's *Aurelia* (the Anne Elder Award for a first collection in 2015) and Alan Loney's *Crankhandle* (Victoria Premier's Prize). Harkin's *Dirty Words* was shortlisted for the NSW Premier's Literary Awards and commended in the Anne Elder Award in 2015. Claire Nashar's *Lake* was also commended in the Mary Gilmore Prize in 2017. The work of Cordite Books' authors Harkin, Leane, Elena Gomez, Mez Breeze, and Autumn Royal have been discussed in my "Australian Women's Poetry and Feminism" survey chapter for the *Oxford Encyclopedia of Literature*. Moreover, Loney's *Crankhandle*, Rachel Brigg's *Common Sexual Fantasies*, *Ruined* and Nashar's *Lake* have been the subject of scholarly conference papers, the former recently discussed by leading American scholar, Professor Brian Reed at the Literary Convention in 2018.

Cordite Books has a brilliant track record for fostering new and young talented writers. Many of its titles are by first-time authors. Its publisher Kent MacCarter, also supports poetry that extends our conceptualisations of poetry. These include highly experimental works like Mez Breeze's *Attn: Solitude* and Tanya Thaweeksulchai's *A Salivating, Monstrous Plant*. From my perspective, MacCarter has an excellent sense of what is exciting on the horizon and backing writers who will lead Australian poetry in formative ways and on the global stage throughout the twenty-first century.

Sincerely,

Dr Ann Vickery



19th April 2017

TO WHOM IT MAY CONCERN

We write in support of Cordite's application for funding.

From Booranga's 'regional' point of view, Cordite is an invaluable and effective organisation – it has become one of Australia's most highly-regarded reviewing platforms because of the sustained quality, accessibility and variety of its reviewing of new collections of Australian poetry. For us to have access to the extensive critical and creative production and commentary in Cordite, makes us feel part of the interstate and national crosscurrents of Australian poetry.

Furthermore, its publishing of new collections of (often experimental, avant-garde) poetry, in particularly finely-edited and designed volumes has raised the benchmark for poetry publishing in Australia. Its latest series of volumes, containing both a critical introduction by an informed and insightful peer, plus a considered statement by the poet adds depth and richness to the flavour of the volumes.

Recently, Booranga partnered with Cordite to launch Derek Motion's (a former Director of Booranga) latest collection *The Only White Landscape*. The event provided a well-attended arts/writing focus in Wagga Wagga; resulted in both publicity and book sales; enhanced the profile of new writing, editing and publishing in Australia.

We believe Cordite has made an impressive, timely and judiciously targeted contribution to the 'glocal' national (poetry) writing and publishing scene. We see Cordite as part of Australia's future and we, along with other arts and cultural organisations, look forward to working with it in the years to come.

A handwritten signature in black ink that reads 'David Gilbey'. The signature is written in a cursive style and is underlined with a single horizontal stroke.

David Gilbey
Editor, *fourW*, President, Booranga Writers' Centre
Adjunct Senior Lecturer in English, Charles Sturt University

9 May 2014

I am writing in strong support of Cordite Poetry Inc.'s application for project funding from Australia Council.

Published since 1997, *Cordite Poetry Review* has firmly enmeshed itself as the leading on-line Australian poetry and literary criticism journal. With its quarterly guest-edited journal issues, regular reviews of recently published poetry monographs and anthologies, its peer-reviewed scholarly section and blog, Cordite has become a major nodal point for Australian poetry and poetics on-line (engaging a very active practitioner-led community).

What Cordite has behind it is 18 years of negotiating evolving publishing technologies, exceptional editorial leadership and a drive toward innovation. From this substantial and sustained base – and in a context where web-based journals increasingly appear and disappear across an otherwise dispersed field – I would love to see *Cordite Poetry Review* resourced and continue to foster its publishing program.

My practice as a published poet roughly corresponds with Cordite Poetry Inc.'s conception in 1997 – it maps, for me, the gestation of contemporary Australian poetry in the early 21st century. Cordite sits at the cusp of digital publishing, exploring what these new media technologies have to offer the Australian poetry community as a diverse network made up of many locals (and global readers).

As a Senior Lecturer in Creative Writing at The University of Newcastle, online publications such as *Cordite Poetry Review* are particularly relevant in regional contexts, connecting my students with a free, easily accessible and rich resource for contemporary poetry practice. Many of them submit, and some of their work is published here, exposed to the worldwide reach of the publication.

Regards,



Keri Glastonbury

Senior Lecturer, English and Writing
T +61 2 4921 5160
Keri.Glastonbury@newcastle.edu.au



**PEN International Melbourne Centre Inc.,
P. O. Box 373
Fairfield, VIC., 3078.
www.melbournepen.org.au**

August 15th, 2013

To whom it may concern:

Letter of support for Cordite Poetry Review

We are writing to strongly support the work of Cordite Poetry Review. For the past sixteen years this journal has played an important role in nurturing, disseminating, reviewing and discussing the works of contemporary Australian poets. As well as publishing established poets, Cordite has encouraged and supported younger poets such as Ali Alizadeh and Corey Wakeling and an impressive number of writers have donated their time to editing and reviewing work for Cordite. Recent editors include Gig Ryan, Jill Jones, Alan Wearne, Anne Vickery and Derek Motion.

Cordite has actively promoted the translation of poetry through a number of important bi-lingual projects and, in addition to publishing translations of poets from New Caledonia, Korea and El Salvador, last year published some English/French poems by Alex Skovron and Jacques Rancourt, commissioned by PEN Melbourne for the Federation Square Light in Winter Festival organised by Robyn Archer. PEN looks forward to further collaborations with Cordite and both national and international poets.

PEN Melbourne's Translation and Linguistic Rights' committee recognises the importance of poetry and its translation as a means of promoting cultural exchange and Cordite Poetry Review, having developed an international reputation, plays an essential role in its dispersal. We therefore have no hesitation in recommending that Cordite receive funding in 2014.

Yours sincerely,

Arnold Zable (President)

Christine McKenzie (Editor, PEN Quarterly)